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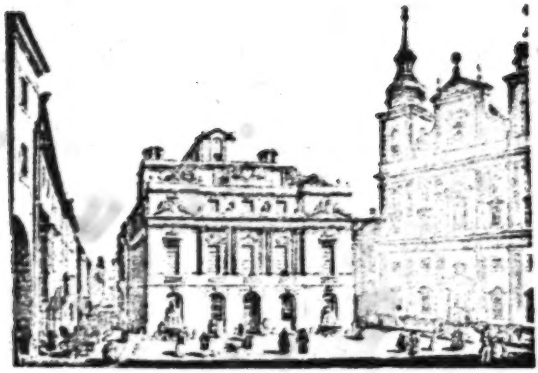


Vienna. Old University and Jesuit Church.

876 the mistakes of others, to criticise and to correct them. Ambition was made the spur. The best scholars were publicly commended at the end of the school year, were awarded prizes, and amidst the sound of drums and trumpets, their names were announced with great ceremony to the assembled visitors present at the end of term performance. Their names were inscribed on a list of the successful which was distributed to the guests. Rivalry between the aristocracy and middle classes also encouraged the spirit of competition the former believing that their superior rank obliged them to secure a similar superiority in learning, in which endeavour they frequently met with the competition of sons of middle class parents.

793 Vienna was the oldest Jesuit stronghold (after Cologne) in the German-speaking
798 countries. Ten years later, in 1561, a second branch of the Order was established within the frontiers of present-day Austria, the college at Innsbruck, and was soon followed by another, that of Hall-in-Tyrol, in 1569. A year later, in 1570, a branch was established in Graz, in the year 1600 the Jesuits settled in Linz, in 1604 in Klagenfurt, in 1613 in Leoben, 1616 in Krems, 1621 in Judenburg and in 1632 in Steyr. Protestantism at this time was practically unchallenged in the places where these centres were established. In each of them schools were promptly opened and plays were staged in all; the Faith was spread, not only by the ear but also through the receptive medium of the eye.

Many conversions, many changes of outlook must be attributed to the emotional effects of these dramatic representations. Records often refer to the pleasure which Catholics and others found in these performances.

About the middle of the 18th century, 53 Jesuit colleges and settlements existed in the Jesuit "Province" of Austria, in addition to a number of resident and travelling missions. In almost all these 53 centres there were middle-schools and at almost all of them plays were produced, between two and three in a year, unless school, as was often the case in Hungary, had to be broken up on account of the dreaded plague or of danger from the Turks. These usually scattered the pupils to the four winds. 793 871

The growth of the Jesuit Theatre continued from 1558 to 1773 in two major stages. During the first, which lasted until about 1650, the main objective was the inculcation of the Faith; during the second period, education played the greater role. The Jesuit Theatre took over from the mediaeval theatre the pattern of the ecclesiastical year, culminating in the festivals of Christmas and Easter. It also adopted the traditions of the "school-theatre". The Order of Jesuits was not alone in introducing its pupils to the stage, but no other Order did so on such a scale, with such perseverance and with such remarkable results. 793 536

To appreciate the significance of the Jesuit Theatre, one must remember that with its amateur actors, it was a means to an end and not, like the professional theatre, an end in itself.

The first stage performance in Vienna was given in 1555. The Jesuits had made barely habitable the building of the Carmelite Monastery, which during the recent years when it had been left almost unoccupied had become a ruin, and had just established their schools there. They repeated their performances every year, increasing their number. Scenery and costumes were added. By the second half of the 17th century the productions easily bore comparison with the elaborate set-up of those at the Imperial Court Theatre. The stage-struck Leopold I was the most enthusiastic patron, and at the end of the performance he distributed prizes to those pupils who had most distinguished themselves. 793 545

There were primarily three occasions in the year on which plays were regularly produced. On Good Friday, a play with religious content was put on, corresponding to the mediaeval Good Friday drama in St. Stephen's Cathedral, which was kept up until the 19th century. On the second occasion, that of Corpus Christi, the performance was closely linked with the religious procession from altar to altar which from time immemorial had been carried out with great pomp in Vienna. The play then performed also had mediaeval characteristics. The religious story was divided into acts which were produced in turn before one or other of the street altars at which the Corpus Christi procession halted. In 1579, for example, the "Tragic Story of the Prodigal Son" was produced. Two acts were played before the High Altar, and another act before each of the other three altars at which the procession halted. The third regular date when plays were produced was the occasion of the distribution of prizes at the end of the school year, usually in September, which was turned into an impressive theatrical spectacle, with elaborate scenery. 793 545 796

793 536 were also made use of, at first in connection with religious stories; subsequently we find stories taken from history, especially after the beginning of historical studies early in the 18th century. From the rulers of antiquity by way of the ancient German and Lombard kings up to the reigning House of Hapsburg, all with high rank or well-known names which might serve either as an example or a warning to youth were brought into these plays. It is noteworthy that a number of subjects reappeared in the literature of subsequent decades, especially in the period of classicism. In the Jesuit Theatre we find, to mention only a few examples, a forerunner of Schiller's "The Robbers", as well as of the "Iphigenie" of Goethe and Körners' "Zriny". Thus the Jesuit Theatre was of value in preparing the way for the literature of later times, as well as because it was in itself the most comprehensive theatre organisation known to history. Far and wide it cleared the ground for the professional stage by making the cultured classes acquainted with the theatre from their earliest youth. In many towns of the Jesuit "Province" of Austria—for example in Hungary—it was [517] the immediate forerunner of the professional theatre. The value of this Jesuit Theatre lay not so much in the grandiose stage presentation at some particular place such as Vienna or Graz, nor in the literary value of the works of such a man as Avancinus, but rather in its achievements for the general development of culture. Its mission once fulfilled, it faded away.

793 871 815 With Rousseau's "Age of Enlightenment" there began a conflict about the Jesuit schools which for two centuries had supplied the Emperor with his leading statesmen and to which the Counter-Reformation in Austria owed its success. The main argument against them was that they were in themselves reactionary and their methods old-fashioned. Yet it was just the Jesuit schools which in the first half of the 18th century proved themselves to be thoroughly progressive, for it was they who introduced the teaching of history and encouraged study of the natural sciences. In Vienna they founded a "*Museum Mathematicum*", the first institute of its kind in Austria and a precursor of the modern museums, and pursued definite educational aims through its collection of physical and astronomical instruments. The Jesuits were also the first in this part of the world to make serious experiments in physics and chemistry and to demonstrate them in public. The Emperor Franz, Consort of Maria Theresia, even called the Brothers to Schönbrunn Palace to make such demonstrations.

Until the latter half of the 18th century the students in the Jesuit schools of the Austrian Province numbered more than 16,000 and although thereafter their numbers began to decrease slowly, the abolition of the Order put an end to an educational system which was still flourishing.

793 873 545 The final performance at the theatre in the Bäckerstrasse was given in the year 1760 by the sixth class, that of rhetoric, which acted "Menaeus"—actually the last play produced by the Jesuit Theatre in Vienna. The beauty of the play, the acting of

the boys and the fine scenery was much admired, and no one guessed that they were acting for the last time. Soon afterwards an Imperial decree was issued totally forbidding this type of training in the schools, and in the year 1761 "nobody set foot again in the theatre". The stage fell into decay; not until 1766 was the tangle of rafters and the disorder in the hall removed to prepare the auditorium for lectures, but the old glory had departed; seven years later the entire activities of the *Societas Jesu* were forbidden (1773).

The "Age of Enlightenment" had finally reached Vienna. A clear-cut difference of intellectual attitude divided the city, and slowly the Jesuit Theatre had to yield place to the professional theatre with its literary basis.

The Order of Jesuits left the country in obedience to the Emperor's command, its mission fulfilled. Embattled Catholicism in conjunction with Imperial Power had weathered the storm of Turkish invasion. The age of Baroque blossomed forth in glory.

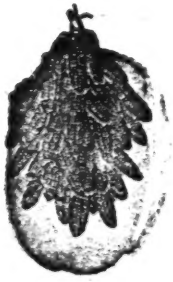
Since the days of the Jesuit schools the word "theatre" has formed an inseparable part of the thoughts and imagination of the Austrian people—the theatre as a stage for free discussion, as a means for acquiring knowledge, as a method for the exchange of ideas among men. For seven generations youth had been taught to link up and to compare the theatre with the surrounding world, seeing the one in the other and through the one understanding the other.

Placed amid that outside world which often put might before right, the theatre became increasingly a home for daring ideas, and the stage developed into an open platform for free speech. Thus in Austria, not only for the professionals, the authors and actors, but also for the public, the idea of the theatre has become one of the most cherished features of life, that great world-theatre where life is a dream, a play by and for every man.

Without designing it, we are back at our starting-point. Kittsee has still to be mentioned, lying in the extreme north opposite Pressburg, where Josef Joachim, the famous violinist, was born, and Zurndorf, the native town of the Vienna Capucine preacher, writer of Hungarian history and Protestant bishop of Saratow in Russia, Ignaz Aurel Fessler. Nickelsdorf looks over the frontier towards the Nibelungen town of Wieselburg, where Josef Kainz (famous actor of the Vienna Burgtheater) first saw the light of day.

There are castles and churches where the art of the Burgenland is represented by the paintings of Dorfmeister, Maulpertsch, Altomonte-Hoherberg, Köpp von Felsenthal and Storno, an art which lives on today in the work of the famous modern sculptor Gustinus Ambrosi.

Let us glance again over the wide and sunlit countryside to Eisenstadt, where the festivals in the historic Haydn Hall have revived the music traditions of the Burgenland, to the villages where one hears the tamburizza orchestra, and the airs of old folk songs from which Haydn took the undying melody of his hymn. Once again let us glance at the people, the farm labourers at Friedrichshof or Edmundshof, the workers in the chalk and jute factories, the reed-cutters by the lake and the vine-dressers with their aprons stained green by copper sulphate, the farmers and the labourers, as far as the smallholders in the extreme south who industriously till their four *joch* of ground, keeping records of the weather as their fathers did before them. Don't be surprised if one of them appears round a bend in the forest path, nods approvingly at the fleecy evening clouds and pats you on the shoulder to say—"That's the weather we need here. But you—come back again soon to our Burgenland."



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The Graben.

proclamations of the Estates and treaties of peace. Anyone wishing to write the history of Europe is bound to have resort to these unique documents.

The number of collections and galleries, museums and archives seems inexhaustible. The Austrian's love and understanding for art and science have created for themselves a permanent monument in these.

At the head of the list of great MUSEUMS stand those of FINE ARTS and of NATURAL HISTORY. Both date back to the old Hapsburg collections, such as the Treasuries with contents which date from the 13th century. Picture Gallery, Tapestry Collection, "Wagenburg", Medal and Coin Museum, Pre-Historic Section—the problem is where to begin.

The ALBERTINA Collection of Graphic Art, with about a million

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Further on, past the Crypt of the Capuchins is the Albertina situated on a high bastion—a treasure store for art-lovers. Here is an almost complete collection of the drawings of Albrecht Dürer which once belonged to Prince Eugene.

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Almost in the shadow of this Albrechtsrampe and backed by the green spaces of the former Kaisergarten is the white statue of that witty divine, Abraham a Sancta Clara. His entertaining and moving pulpit discourses helped his enormous congregation to forget their hunger, thirst and weariness. He was preacher, narrator and satirist in one. His influence, which did not stop short at the Imperial Court was to a great extent due to his perfect command of Viennese dialect.

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Viennese dialect! This is a faithful mirror of the spirit of Vienna, wonderfully soft and